

# esprit

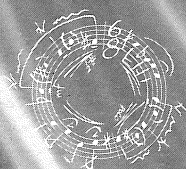
Alex Pauk music director and conductor

## orchestra

# 2020

## love, cosmos

sunday, october 6, 2002 8:00 pm



Jane Mallett Theatre, St. Lawrence Centre

# esprit orchestra

**Alex Pauk**    music director & conductor

## **violin 1**

Fujiko Imajishi  
(Concertmaster)

Jayne Maddison  
Anne Armstrong  
Nancy Kershaw  
Parmela Attariwala  
Michael Sproule  
Sandra Baron  
Michele Irion

## **violin 2**

Dominique Laplante  
James Aylesworth  
Ronald Mah  
Corey Gemmell  
Louise Pauls  
Nicole Zarry  
Malou Sobrevinas  
Sarah Fraser

## **viola**

Valerie Kuinka  
Beverley Spotton  
Angela Rudden  
Rhyll Peel

## **cello**

Paul Widner  
Elaine Thompson  
Roman Borys  
Marianne Pack

## **bass**

Tom Hazlitt  
Robert Speer

## **flute / piccolo**

Douglas Stewart

## **flute / alto**

Christine Little

## **piccolo**

Maria Pelletier

## **oboe**

Lesley Young

## **oboe / english horn**

Karen Rotenberg

## **clarinet**

Max Christie

## **clarinet / bass clarinet**

Richard Thomson

## **bassoon**

Gerald Robinson

## **bassoon / contrabassoon**

William Cannaway

## **horn**

Gary Pattison  
Vincent Barbee  
Deborah Stroh  
Linda Bronicheski

## **trumpet**

Stuart Laughton  
Raymond Tizzard

## **trombone**

Robert Ferguson  
David Archer

## **piano/harpsichord**

Peter Longworth

## **harp**

Sanya Eng

## **percussion**

Blair Mackay  
Trevor Tureski  
Ryan Scott



## A Message from Esprit's President

### Welcome to Esprit Orchestra's 2002-03 Subscription Series!

This exceptional concert season is momentous for us as Esprit Orchestra turns 20! I am very pleased you are with us for tonight's concert.

Esprit Orchestra has contributed so much to the cultural life of Ontario, Canada and beyond. Under the bold, accomplished guidance of Music Director & Conductor Alex Pauk, Esprit – and Esprit's audiences – have enjoyed the finest contemporary "classical" music this country and the world have to offer.

When Mr. Pauk founded Esprit in 1983 and began the important work of commissioning and performing new musical works by emerging and senior Canadian composers alike, he turned the tide on what was, then, a declining presence in new orchestral music. Now, in no small part thanks to Mr. Pauk and Esprit's talented, dedicated musicians, Canada's contemporary music scene has been enriched and Canadian composers are taking their rightful place on a more global stage.

At this juncture, I wish to express our gratitude to the Canadian Broadcasting Corporation, in particular to Executive Producer David Jaeger and Host Larry Lake of the *Two New Hours* radio program on CBC Radio Two, for consistently recording and broadcasting Esprit's many performances over the years.

Esprit is also grateful to Rhombus Media and to Director Larry Weinstein in particular, for being lead partners in Esprit's ever-growing work in film, video and new media.

As Esprit Orchestra turns 20, we believe that our championing of excellence in 'new music' has contributed to a legacy that all Canadians can take pride in.

Tonight, you will enjoy the music of three of Canada's top contemporary composers: R. Murray Schafer, Alexina Louie and Barbara Croall. Alexina's new CD, *Music for a Thousand Autumns* (on the Centrediscs label) will be launched this evening with a reception directly following the concert in the lobby of the Jane Mallett Theatre. We sincerely hope you will join us!

One renowned trumpet player, *one* CD release event, *one* exotic Tapas party, *two* musical pieces by leading International composers, *three* of Toronto's best-loved concertmasters, *three* works marking an orchestra's coming-of-age along with *four* world premieres of new commissions plus *six* rising star composers, *six* outstanding guest performers and *45* of the best musicians ever assembled in Canada. . . all this adds up to one highly celebratory concert season ahead!

On behalf of Esprit's musicians and Music Director & Conductor, as well as our Board and staff, I hope you will enjoy Esprit Orchestra's 2002-03 Subscription Series as much as I have enjoyed participated in bringing it to you!

*S. Phillip Tingley, President, Esprit Orchestra*

## About Esprit

Award-winning Esprit Orchestra was formed in 1983 by Composer and Conductor Alex Pauk to give Canadians new music and to champion new music by Canadian Composers. Esprit Orchestra is Canada's only full-sized orchestra devoted exclusively to 'new music.'

Each season, the orchestra presents lively concert events in an annual subscription series, which often include other artistic disciplines and embrace new media.

Esprit regularly commissions and premieres new musical pieces by leading and emerging Canadian composers and ensures continued audience access to these works through encore performances, radio broadcasts (CBC Radio One and Two), compact disc recordings (CBC Records, SM 5000 label, and Centrediscs) and film soundtracks (Don McKellar's *Last Night* and Jeremy Podeswa's *The Five Senses*). Under the leadership of Esprit's Music Director and Conductor Alex Pauk, Esprit has commissioned over 60 musical works by Canadian composers. CBC's *Two New Hours* broadcasts all Esprit concerts (see the CBC page in this programme).

Esprit also records soundtracks for performing arts films, primarily for Rhombus Media. Recently, Esprit partnered with Rhombus Media, marbledmedia and Bravo!FACT to produce the groundbreaking video/DVD and Web site of Composer Alexina Louie's spunky five-minute tragi-comedic opera buffa, *Toothpaste*, which continues to find new audiences and critical acclaim in Canada and Europe ([www.toothpastetv.com](http://www.toothpastetv.com)).

The orchestra regularly introduces audiences to the music of top International composers and regularly premieres and records new works by leading ensembles and solo artists, which have included such luminaries as Jean Stilwell, Maureen Forrester, Barbara Hannigan, Rivka Golani, Desmond Hoebig, Richard Margison, Jon Kimura Parker and his brother James, André Laplante, Robert Aitken, The Gryphon Trio, Isabella Schnoeller, and NEXUS.

*The Weekend*, Esprit's first *Young Composers Festival*, brought 18 Canadian composers together in Toronto for two days of music, discussion and festivities and was well attended. Look for Esprit's *Next Wave* concert on February 23 and for presentations of commissions by Brian Current and Yannick Plamondon on Sunday, March 30, 2003, to enjoy the music of Canada's up-and-coming composers in performances by Esprit.

Esprit's *Toward A Living Art (TALA)* Education Program has, since 1984, introduced well over 3,000 Canadian young people to the joys of new music. In effect since the orchestra started TALA, guides young audiences through the familiar and challenging terrain of new music. Workshops, school concerts and run-outs, composer talks, and Esprit's bi-annual Young Composers Festival are all part of Esprit's activities to help Canada's young people discover the joys of new music.

Esprit is supported by its Board of Directors, charitable donations from corporate sponsors, individual donors, season subscribers and individual ticket buyers, government granting agencies, foundations and other arts and philanthropic groups.

# esprit orchestra

Alex Pauk music director & conductor

**Sunday, October 6, 2002**

Jane Mallett Theatre, St. Lawrence Centre, Toronto

## *love, cosmos*

### **Featured guest artists:**

Jacques Israelievitch (*Concertmaster, Toronto Symphony Orchestra*), violin

Eleanor James, mezzo-soprano

### **Programme:**

**7:15 p.m. Pre-concert talk**

**8:00 p.m. Concert**

***Shattered Night, Shivering Stars* (1997) Alexina Louie (Canada)**

**Announcement:** Elizabeth Bihl, Executive Director of the Canadian Music Centre announces a new CD (on Centrediscs) by Alexina Louie, *Music for a Thousand Autumns*, including performance by Esprit musicians conducted by Alex Pauk.

***The Four Directions* (1997) Barbara Croall (Canada)**  
concerto for violin and string orchestra with harpsichord

### **Intermission**

***Letters from Mignon* (1986) R. Murray Schafer (Canada)**  
for mezzo-soprano and orchestra

**CD Release Party:** Please join us in the lobby following the concert to celebrate the release of Alexina Louie's new CD.

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***Tonight's concert is being recorded for broadcast by Two New Hours on CBC Radio Two (94.1 FM), with host Larry Lake. Listen for the broadcast on Two New Hours, Sunday, December 1, 2002, at 10:00 p.m. and enjoy tonight's concert again.***

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We extend a special thank you to Mr. Paul Edmonds, the Canadian Music Centre and Centrediscs for sponsoring this evening's reception.



## Biographies



**Alex Pauk,**  
Music Director & Conductor

Alex Pauk is a prominent and influential conductor/composer on the Canadian music scene and has a growing international profile. He is also a leading figure in the field of film music scoring, conducting and production.

In 1983, he founded Toronto's award-winning Esprit Orchestra focusing on contemporary "classical" music (Pauk has commissioned new pieces from over sixty composers), early 20th Century music, as well as new film scores. He continues to develop the Esprit Orchestra as both a concert organization, and an orchestra involved with film, television, music theatre, visual arts, dance, CD and DVD recording and multimedia events.

Pauk has been commissioned to write music for all the above-mentioned disciplines, along with commissions for every type of musical ensemble. In composing for film, Alex Pauk works in partnership with his wife, the highly celebrated Canadian composer Alexina Louie. The scope of their film music, as separate from their individual concert music, covers a wide range of styles and genres (including arrangements of popular music).

In addition to the Esprit Orchestra, Pauk has conducted the Cologne Radio Symphony Orchestra and Chorus, Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony as well as smaller orchestras and ensembles throughout Canada.

With the Esprit Orchestra, he has recorded five CDs of Canadian music for CBC Records, and two film soundtrack CDs – one for the Varese Saraband label (music by Mychael Danna for Atom Egoyan's films), and one for the SONY Classical label containing the Pauk/Louie film score for Don McKellar's feature film *Last Night*. All of Pauk's concerts with Esprit are recorded by CBC Radio for national and/or international broadcast. Several Esprit events have been taped for television broadcast on the BRAVO! Channel.

In 1999, Alex Pauk made his debut European tour conducting five Esprit Orchestra concerts in Holland (Gaudeamus International Music Week) and France. Having also organized two Canadian tours, he is currently planning Esprit debuts in New York and Boston.

Pauk often performs the Canadian premieres of works by leading international composers such as Takemitsu, Ligeti, Berio, Adams, Penderecki and Lindberg and invites outstanding soloists such as Richard Stoltzman, Maurice Bourque, Richard Margison, Maureen Forrester, Jon Kimura Parker and the percussion ensemble NEXUS to perform with his orchestra. CBC Radio has frequently recorded and broadcast Pauk conducting Esprit in programmes of music by Ravel, Debussy, Ives, Weill, Elgar, Falla, Rodrigo, and Bernstein.

The Esprit Orchestra, through projects initiated and realized by Pauk, has been the recipient of numerous awards acknowledging its visionary role in giving new meaning to what an orchestra is in today's society. These awards include the 1990 SOCAN Award of Merit for imaginative programming, the Jean A. Chalmers National Music Award (1995) for outstanding contribution to musical creativity, three Lieutenant Governor's Awards for the Arts (1996, 1998, 2000) for developing private sector and community support, and two Financial Post Business in the Arts Awards of Distinction for business involvement with Esprit's high calibre, innovative presentations.

The excellence of Pauk's work on compact discs has been recognized internationally on many occasions. For example, the Esprit CD *Music for Heaven and Earth* received a five-star rating (for performance and sound quality) in the BBC Music Magazine reviews (1996) and the works of composers Harry Somers, Alexina Louie and Colin McPhee have been nominated for or received music industry JUNO Awards as a result of being recorded on CD by Alex Pauk.

Pauk has been involved conducting, composing, arranging, producing and consulting for a wide range of film productions including features, made-for-TV dramas, documentaries, docu-dramas, animations plus many performing arts films produced by Rhombus Media including: *Ravel's Brain*, *The Eternal Earth*, *The Radical Romantic*, *Ravel*, *For the Whales* and *September Songs: The Music of Kurt Weill* (with Pauk and Esprit appearing on camera in several of these films).

Pauk's score for the National Film Board animation Blackberry Subway Jam was nominated for best film score at the 1986 Actra Awards. Among recent film projects by the Pauk/Louie team are soundtracks for feature films (Don McKellar's *Last Night* and Jeremy Podeswa's *The Five Senses*) that received praise and awards at the Cannes and Toronto International film festivals and are now sold in territories throughout the world. The music for *Last Night* was nominated for a 1999 Genie Award for best original film score.

Other recent soundtracks include *Perfect Pie*, a Rhombus Media



feature film directed by Barbara Sweete, *After the Harvest*, a made for television movie directed by Jeremy Podeswa, *24 fps*, a short film commissioned to celebrate the 25th Anniversary of the Toronto International Film Festival, and the Rhombus Media docu-drama *Ravel's Brain* directed by Larry Weinstein. Pauk recorded the *Ravel's Brain* score in Cologne conducting the WDR Symphony Orchestra and the WDR Radio Choir.

In November 2001, Pauk conducted the world premiere of his *Concerto for Two Pianos* and Orchestra with the Esprit Orchestra in Toronto. In April 2003, he will premiere his newest work, *Touch Piece* for digital soundtrack and orchestra. Increasingly, in his capacity as Music Director of Esprit, Pauk is collaborating with composers, film makers, video artists, and dancers, as well as set and lighting designers, to produce multimedia, cross-disciplinary concert events.



**Jacques Israelievitch, Violinist**  
Guest Artist

Now in his fourteenth season as concertmaster of the Toronto Symphony Orchestra, Jacques Israelievitch appears regularly with the Orchestra as both soloist and conductor. He has performed widely from coast to coast, and has been featured extensively in broadcasts on the CBC networks.

Born in Cannes, Mr. Israelievitch performed on French National Radio at age 11, and at age 16 became the youngest graduate of the Paris Conservatory, receiving three first prizes. In 1972, George Solti appointed him assistant concertmaster of the Chicago Symphony Orchestra; just 23 at the time, he was the orchestra's youngest musician. After six seasons in Chicago, where he founded the Chicago Pops Orchestra and acted as music director of the Chicago Chamber Music Players, he joined the St. Louis Symphony Orchestra, where he was concertmaster for ten years.

In addition to Toronto Symphony Orchestra activities, Mr. Israelievitch is in demand as a soloist and chamber musician. He has collaborated with Solti, Carlo Maria Giulini, Raymond Leppard and

Leonard Slatkin, among many others. His concerto repertoire includes all of the standard works, in addition to R. Murray Schafer's *The Darkly Splendid Earth: The Lonely Traveler*, commissioned for him by the Toronto Symphony Orchestra in 1991.

Mr. Israelievitch has played chamber music with such distinguished artists as Emmanuel Ax, Anton Kuerti and Yefim Bronfman. In April 1999, he performed recitals of French music in Washington, D.C., Ottawa and Toronto, and gave recitals and master classes in France and at the Ottawa Chamber Music Festival that summer. Last October, he held a 10-day residency in Edmonton where he performed as guest artist with the Edmonton Symphony Orchestra and gave recitals, chamber music performances and master classes.

Over the past eight years, Mr. Israelievitch has made several visits to Japan to play, teach and conduct. He is also a member of the New Arts Trio, a 26-year-old chamber group that has been trio-in-residence at the Chautauqua Institution in New York State since 1978. During the seven-week Chautauqua summer festival, he teaches an international class of violinists and coaches chamber music groups.

Mr. Israelievitch's discography includes the Juno-nominated *Suite Hebrique*, Bruch's *Second Concerto in D Minor*, and the recent releases *Suite Francaise* and *Suite Enfantine*. His most recent recording, *Suite Fantaisie*, was released last spring. Mr. Israelievitch was awarded a knighthood by the French government in 1995, in the order of Arts and Letters.



**Eleanor James**, Mezzo-soprano  
Guest Artist

Eleanor James is a native of Toronto, Canada, and an honours graduate of the University of Toronto (Bachelor's Degree in Vocal Performance), and recipient of the Eaton Graduating Award and the Chalmers Foundation Award. She began her career as a founding member of the Young Ensemble of the Canadian Opera Company in Toronto. She appeared as a soloist with the COC Toronto, as a guest with the opera companies of Calgary, Edmonton and Hamilton, and in concert across Canada. She

appeared as a leading soloist in several works by her countryman, R. Murray Schafer – among them, three world premieres. In 1983, she was a prize-winner at the 'Met Auditions' in Toronto and Detroit.

Since 1984, Eleanor James has based her career in Europe, first in Switzerland, where she was leading mezzo-soprano with the City Opera of St. Gallen, as well as with the prize-winning group for new music, Contrapunkt in concert-series in St. Gallen and Zürich.

In 1989, she was engaged as leading mezzo-soprano by the State Theatre at Gärtnerplatz in Munich, Germany. She has appeared internationally as a guest artist in Paris, Geneva, Lietge, Luxembourg, as well as in Berlin, Wiesbaden, Mannheim and Kiel, among other German cities.

Eleanor James has appeared in concert in Toronto, Ottawa, Calgary, Zürich and Munich with such conductors as Erich Leinsdorf, Mario Bernardi, Andrew Davis, Semyon Bychkov, Ulrich Weder and Mario Vanzago.

Her deep interest in new music, and the exceptional range of her musical and vocal abilities have inspired composers to write new major works for her voice – R. Murray Schafer with his cycle for mezzo-soprano and orchestra *Letters From Mignon*, and the Swiss composer, Alfons Karl Zwicker with his cycle for mezzo-soprano and 15 solo instruments, *Erfrorene Träume* (Frozen Dreams) – this work having also been issued as a CD recording.

Since September, 2000, Eleanor James has chosen to continue her career as a freelance soloist in concert, new music-theatre recitals, recordings and opera in Europe and Canada. She is also a member of the voice faculty of the Bavarian Theatre Academy/College of Music and Theatre in Munich.

Most recently, Eleanor James premiered the role of Shen Nu in R. Murray Schafer's *The Palace of The Cinnabar Phoenix* in September, 2001. This Summer, she performed the role of Earth Mother in Schafer's *The Enchanted Forest*. Eleanor also spoke the role of Jahi in a Soundstreams' production of R. Murray Schafer's *Zoraster*, which was presented at The Design Exchange in Toronto in May, 2002.



**Alexina Louie, Composer**

Alexina Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences – from her Chinese heritage to her theoretical, historical and performance studies. Through an on-going investigation of scores, recordings, literature, poetry and visual arts, combined with introspection and continuous composition, Alexina Louie has developed a uniquely personal style rooted in a blend of East and West.

Notable performances include the Vancouver Symphony Orchestra's performance of *The Ringing Earth* for the gala opening of Expo 86, the Montreal Symphony Orchestra's performance of the same work in the United Nations General Assembly on United Nations Day (1989), the Toronto Symphony Orchestra's tours of Europe (1986) and the Pacific Rim (1990), and pianist Jon Kimura Parker's performance of *Scenes from a Jade Terrace*, on the programme for the gala opening of the Canadian Embassy in Tokyo (1991).

1993 marked the world premiere of *Gallery Fanfares, Arias and Interludes*, a one-hour work commissioned by the Art Gallery of Ontario for the opening ceremonies of its new gallery spaces and renovations. In 1993, Louie's *O Magnum Mysterium: In Memoriam Glenn Gould* was performed by the BBC Symphony Orchestra. It was performed again in 1994 by the St. Louis Symphony, Leonard Slatkin conducting.

In 1992, Louie, winner of two JUNO Awards, received the SOCAN Award for being the most frequently performed Canadian composer – the second time she has received the award since it was established in 1990. In 1994, she was presented with the Chalmer's National Music Award for the vocal movements of *Gallery Fanfares, Arias and Interludes*. Louie has served as composer-in-residence at several music festivals including the 1993 Scotia Festival, the 1994 Vancouver Chamber Music Festival, the 1996 Boris Brott Summer Music Festival and the 1999 Banff Arts Festival.

Among the highly-regarded conductors who have performed

Louie's music are Kazuyoshi Akiyama, Mario Bernardi, Sir Andrew Davis, Charles Dutoit, Gunther Herbig, Alexander Lazarev, Keith Lockhart, Alex Pauk, Leonard Slatkin and Bramwell Tovey.

From 1996 to 2002, Alexina Louie was composer-in-residence at the Canadian Opera Company, for which she developed a main stage, full-length opera, *The Scarlet Princess*, with Tony Award-winning playwright David Henry Hwang (M. Butterfly). Their erotic ghost story, based on a seventeenth-century Kabuki play, was given its full concert premiere by the Canadian Opera Company on April 23, 2002 in Toronto. Wes Blomster of [www.andante.com](http://www.andante.com) wrote "The Asian element is no mere *chinoiserie* that ornaments the music, but a careful integration of slithering strings, a bevy of gongs, bowed cymbals and percussive piano, into a richly colored tapestry for large orchestra. Relentless force plus disciplined dissonance mark the score as modern, while moments of spell-binding lyricism supported by near-Straussian opulence give it warmth. ... it is a work of weight, profundity and promise."

Louie's film work includes co-writing, with Alex Pauk, the orchestral soundtrack for Don McKellar's feature film *Last Night* (winner of the Prix de Jeunesse, Cannes Film Festival, 1998). The score received a 1998 Genie nomination for Best Original Score and the music has been released as a CD on the Sony Classical label. Louie and Pauk also co-wrote the score for Jeremy Podeswa's feature film *The Five Senses* which garnered praise both at the 1999 Cannes Film Festival, where it was premiered, and the 1999 Toronto International Film Festival. They have recently completed the score for Barbara Willis Sweete's *Perfect Pie*, a Rhombus Media feature film based on a Judith Thompson play. The film will be premiered at the 2002 Toronto International Film Festival.

Recent film and television projects include collaborative scores with Alex Pauk for the made-for-television movie *After the Harvest*, directed by Jeremy Podeswa, *24fps*, a short film commissioned to celebrate the 25th Anniversary of the Toronto International Film Festival and *Ravel's Brain*, a Rhombus Media docu-drama directed by Larry Weinstein.

A CBC Records compact disc comprised entirely of orchestral music by Louie was released in June, 1999. Performances on the disc are by the National Arts Centre Orchestra, conducted by Mario Bernardi with soloists Russell Braun, baritone, and Martin Beaver, violin. *Music for a Thousand Autumns*, the second CD devoted exclusively to her music, is released on the occasion of this evening's concert on the Centrediscs label.

In October 1999, the Jules Leger Prize in chamber music was awarded to Dr. Louie for her string ensemble composition *Nightfall*. In November of 1999, the world premiere of Dominique Dumais' choreography for Louie's *O Magnum Mysterium: In Memoriam Glenn Gould* was unveiled at the National Ballet of Canada in Toronto.



*Toothpaste*, Louie's 5-minute tragic opera buffa, with libretto by Dan Redican, was made into a Bravo!FACT music video, as well as an interactive DVD which can be accessed on the Internet at [toothpastetv.com](http://toothpastetv.com). This mini-opera has captured world-wide attention at its screenings at MIDEM (Cannes) and INPUT (Rotterdam) and has been purchased for broadcasts and screenings in The Netherlands, Germany, Finland and Taiwan. Most recently, *Toothpaste* was chosen to be screened amongst a prestigious group of classical music films at the Louvre in France.

Louie is active as an arts advocate and has served on the Boards of the Toronto Arts Awards and The Corporation of Roy Thomson Hall and Massey Hall. She currently serves as a Director of SOCAN (Society of Composers and Music Publishers of Canada), the SOCAN Foundation, The Governor General's Awards in the Performing Arts, Esprit Orchestra and Bravo!FACT. As well, she is in demand as a speaker, arts advisor and juror on arts-related matters.

In the Spring of 2002, she was a recipient of the first National Arts Centre Award, a new prize spanning a 4-year period of creative activity with the National Arts Centre Orchestra. During this time, Dr. Louie will compose three new works for the orchestra and will also develop outreach and educational projects.

In August 2000, Ms. Louie and Supreme Court Justice Louise Arbour were special guests of Governor General Adrienne Clarkson on her first official tour of the Northwest Territories and in the Fall of 2001, Ms. Louie again traveled with the Governor General on a State Visit of Germany. In 1997, Alexina Louie was awarded an Honourary Doctorate from the University of Calgary and in 2001 she received The Order of Ontario.

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Special Note: The Scarlet Princess by Composer Alexina Louie & Librettist David Henry Hwang – which received its world premiere concert performance with the Canadian Opera Company on April 23, 2002 – will be broadcast by *Two New Hours* on CBC Radio Two (94.1 FM), with host Larry Lake, on Sunday October 13, 2002, at 10:00 p.m.

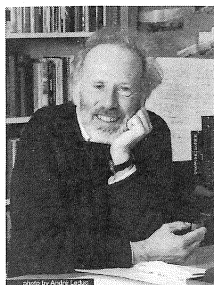
## Barbara Croall, composer

A Canadian and Odawa (Eagle Clan) composer, Barbara Croall holds a Bachelor of Music in Composition from the University of Toronto (1991) where she was the 1989 recipient of the Glenn Gould Award in Composition, and a Meisterklassendiplom (1999) from the Musikhochschule in Muenchen, Germany where she studied under Hans-Jurgen von Bose. Barbara also attended composition seminars with Sir Peter Maxwell Davies and Robert Saxton (1995 Young Composers Course with the Scottish Chamber Orchestra) and Helmut Lachenmann (1999, Centre Acanthes, France). From 1993 to 1996, she studied theory and composition at the Glenn Gould Professional School with Dr. Samuel Dolin (b.1917 - d. 2002).

Her works have been performed and premiered at many different festivals, such as: *Motoperpetuo* – International Arts Festival for Poetry, Sculpture and Music (Pescocostanzo, Italy: 1996); *ADEvantgarde Festival neuer Musik*, Muenchen (1997, 1999, 2001); *Banff Summer Festival* (1997); *Made In Canada – New Music Festival* at Massey Hall, Toronto (1998); *Festival d'Avignon*, France (1999); *Aboriginal Music Days* (2000); and the *Murten Festival*, Switzerland (2001).

Broadcasts of her works include: CBC's *In Performance* and *Two New Hours*; *Bayerische Rundfunk – Bayern 3*; Radio France; Deutsche Radio Swiss (DRSII); and Aboriginal Peoples' Television Network (APTN).

From 1998 to 2000, she was a resident/affiliate composer with the Toronto Symphony Orchestra. Many of Barbara's works – for solo instruments, chamber ensembles and orchestra – confront historical and current experiences of First Nations peoples from a context of post-assimilation. Other works reflect her interests in the music, philosophy, literature and art of different cultures, which she has encountered in her formal training and travels across Europe.



**R. Murray Schafer,**  
Composer / Librettist / Artistic Director

*"R. Murray Schafer's manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today."* – As Yehudi Menuhin

R. Murray Schafer is one of Canada's pre-eminent composers and is known throughout the world. In an era of specialization, R. Murray Schafer has shown himself to be a true Renaissance man.

Born in Sarnia, Ontario, in 1933, Murray Schafer has won national and international acclaim not only for his achievements as a composer, but also as an educator, environmentalist, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England, which encompassed literature, philosophy, music and journalism. A prolific composer, Murray has written works ranging from orchestral compositions to choral music, as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the World Soundscape Project, as well as his 12-part Patria music theatre cycle. Murray Schaefer's most important book, *The Tuning of the World* (1977), documents the findings of his World Soundscape Project, which united the social, scientific and artistic aspects of sound, and introduced the concept of acoustic ecology.

The concept of *soundscape* unifies most of his musical and dramatic work, as well as his educational and cultural theories. Murray's other major books include *E.T.A. Hoffmann and Music* (1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986).

He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for distinctive service to the arts.

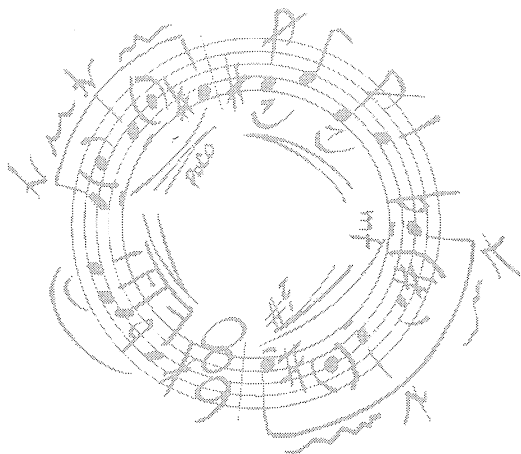
R. Murray Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music. Through his unique explorations of the relationships between music, performer, audience and setting, he has expanded the potential and appreciation of music and its place in the arts and culture of his time.

Many of his compositions and writings stand as landmarks in the evolution of music and its communication in the 20<sup>th</sup> century. His many string quartets are a major contribution to the quartet literature and have been performed and recorded by the Orford and Molinari Quartets. In 1991, the Orford String Quartet's recordings of his complete works garnered the ensemble two Juno Awards.

Murray Schafer has been honoured with many awards throughout his career. As first recipient of the *Jules Leger Prize for New Chamber Music*, in 1977 for his String Quartet No. 2, he continued to attract praise, accepting the *Prix International Arthur-Honegger* in 1980 for String Quartet No. 1, and the *Banff National Award in the Arts* in 1985.

He has continued to be recognized for his "strong, benevolent and highly original imagination and intellect" as the first recipient of the triennial *Glenn Gould Award* presented by Sir Yehudi Menuhin in 1987. In 1983, Schafer was awarded the *Canada Council Molson Prize for the Arts* for his outstanding contribution to the cultural and intellectual life of Canada. In 1999, Mr. Schafer received the Ontario Arts Council's first *Lifetime Achievement Award*.

Mr. Schafer has been celebrated artist-in-residence at many prestigious new music festivals, such as the *Seattle Spring Festival of Contemporary Music*, and the *Sixth Annual duMaurier New Music Festival*. Last year, he was composer-in-residence at *Stratford Summer Music*, where several of his works were performed.



# Programme Note

## ***Shattered Night Shivering Stars*, composed by Alexina Louie**

This piece incorporates many of the elements that have evolved in my music over the years. Outwardly, the inspiration of the heavens and the stars, which fill me with a sense of mystery, wonder and awe, and inwardly, the seeking of a personal truth through the expressive power of music.

It is inspired by a line of poetry by Pablo Neruda: "The night is shattered and the blue stars shiver in the distance." The suggestiveness of the words "shivering" and "shattered" led me to explore instrumental effects, which are intended to conjure up sensuous, haunting feelings in the listener.

The poem itself reveals the devastation of the poet at the departure of his loved one. My composition may recreate in the listener feelings that could result from any kind of devastating loss. What remains after such a "shattering" are the resonances of fragility: Tremulousness, and a heart laid bare.

The most prominent aspect of this work is the exploration of fields of orchestral colour and texture. From the outset, sleighbells underpin a series of expanding chord clusters which, like other chord clusters in the work, grow out of a single pitch into an orchestral colour field.

At other times, a large full chord will dissolve into a single unison note. The pointillist, fast-moving second section marked "scintillante leggiero" (sparkling, light) with its short trills, repeated notes and short running figures, is transformed into a broader, more darkly agitated texture of repeated notes.

In the next section, this repetitive element begins in the lowest strings (pizzicato), gradually incorporating other instruments as it moves upward through the orchestral palette before it finally culminates in the high register with only the flute and piccolo.

Out of a great crash in the full orchestra, large expansive chords lead into the quiet middle section, which focuses on primitive and sensual flutterings and bendings in the flute over a background of string glissandi. The haunting sounds of a bowed vibraphone, water gong, bass drum and temple bowls are heard throughout this section.

- Note written by Alexina Louie



***The Four Directions, Concerto for Violin and Chamber String Orchestra with Harpsichord* (1997), composed by Barbara Croall**

In 1996, I was approached by the concertmaster of the Toronto Symphony Orchestra (TSO), Jacques Israelievitch, to compose a work for him – to be based on the style and concerto form of Vivaldi – which would be programmed along with different works by Vivaldi in concert with Jacques featured as soloist and conductor.

On June 11 and 12, 1997, this work received its world premiere by Mr. Israelievitch and members of the TSO under the direction of Gary Kulesha. It was commissioned by the TSO through the combined support of the Ontario Arts Council and the orchestra.

I was already familiar with the three-movement concerto and 'ritornello' forms of Vivaldi and have always admired his music for its 'imagist' kinds of expression, both sonically and visually in live performance. The movements of the bow in baroque orchestral string music has always held a fascination for me – for its exquisite choreography, vitality of movement and energy. And what I have especially noticed – felt – about Vivaldi's music is how much of the expression comes from 'breath' itself. There is such a natural ebb and flow of small and larger gestures directly connected to the act of breathing.

Breath – wind. I thought about this some more and remembered the many descriptive stories and teachings I have heard, some of them Anishinaabe, which tell of the 'Four Directions' of the wind. Many elders speak about how listening to the wind itself – it speaking to us – can teach us many things. And each direction of the wind has a different place of origin, a character and message to give to us. Wherever I have traveled in the world I have always noticed the sound of the wind and how it influences my thoughts.

I was living in Munich, Germany, at the time I composed this work and found that the physical distance from my home brought me closer to it in memory. I think this is why I sought to express this in *The Four Directions*, while at the same time reflecting on Vivaldi's own inspiration from the cycle of nature in his monumental work *The Four Seasons*. The journey in my own work begins with the breath of the North wind – 'a swirling wind comes in from the North' – moving clockwise through the four directions in a transitional and transformational way: Through the east – 'the North wind bends to greet the East wind' ... 'dawn approaches' ... 'emerging from the mist' ... 'a distant thunder'; the south – 'the East wind bids a farewell' ... 'a creak in the wind builds as the branches of trees begin to sway and bend' ... 'a distant thunder followed by gentle rain' ... 'the South wind sets a metal swing into motion' ... 'the South wind mingles with the peeping of frogs from a nearby marsh' ... 'perfumed breath of the summer breeze'; and then concluding in the west – 'as the South wind dissipates, the West wind is ushered in' ... 'a loon's cry in the

distance'...then, the West wind makes its presence felt 'like a procession'... and eventually slowly leaves 'with the swaying of grasses basking in the heat of an Indian summer; the West wind slowly departs like a spirit that has found its final place of rest'.

The reference to the West wind is a personal dedication to my father who was already terminally ill when I began composing this work. He was able to attend the premiere of this work on June 11<sup>th</sup> and passed on shortly thereafter on Canada Day, July 1, 1997. From here on in, I would like to dedicate this work to him – the four directions he has completed in his physical life.

– Note written by Barbara Croall



## ***Letters from Mignon*, composed by R. Murray Schafer**

Everyone has heard of Mignon, the enigmatic young girl of Goethe's novel *Wilhelm Meisters Lehrjahre*. She appears to have come from the south and sings several famous poems, such as "Kennst du das Land..." which have been set to music by several celebrated German composers. In the novel, Wilhelm Meister buys her freedom from a troupe of circus tight-rope dancers and, in return, she follows him devotedly, but in the end mysteriously dies. There is

little doubt that she loved Wilhelm Meister, though the exact nature of their relationship is never fully revealed. In these letters, we imagine Mignon in all her girlish womanhood pouring out her affection for the man she loves...

– Note written by R. Murray Schafer

### **Text to Songs**

1.

Dearest, Dearest, Dearest:

It has been raining for six days. I think of you often, often. My heart is like a tiny sparrow. Think of me poised on a branch in the depths of a forest. Raindrops are falling and my little bird's heart beats fast. . . fast. . . I pause at the edge of the forest and sing a little song for you, and my heart flies through the vaults of the forest to you whom I love.

Mignon

2.

Dearest Love:

I'm fluctuating a lot these days, up and down, up and down on a senseless sea of feeling. Are you there? Are you really there? O touch me, kiss me, hold me, crush me!

Sometimes I am distressed to confess how deeply I love you. Our love is like a diamond buried deep in the earth, hidden but transparent and shining. I see a radiant world in your eyes and I hope through me you see beauty and colour and joy and light.

Mignon

3.

Mein Lieber Heisshungriger Wolf:

Deine liebeskranke Mignon sehnt sich nach deiner starker Brust. Ich denk' an dich immer. Wenn du kommst wirst du ein schöner ratselhafter Wolf, und ich deine Alpha Wolfweib, und manchmal deine Sperlingspapagei. Komm zu mir bald.

Mignon

My dear, ravenous Wolf:

Your love-sick Mignon longs to lean on your strong breast. I think of you always. When you come, you will be a beautiful, mysterious Wolf and I, your Alpha She-Wolf and sometimes your little singing sparrow. Come to me, soon.

Mignon

4.

My Love;

Be strong! Not like the giant oak, but like the grass in the wind. Are you bending alright with the storms? The demands of the world are like rushes of violent wind. Bend with them. They are only passing. I think of you always.

Mignon

5.

A Mio Grande Amore!

Io t'amo! Io t'amo! Tanto, molto, così molto, ma che amore glorioso! Ma che cosa meraviglioso quand' io penso di tutto ch'è avvenuto fra me e te. Tutto vive. Tu amerai qui vicino mio grigio; Tu e la tua lupa vagherete. Nostr'urlo trascinerà la luna. Guarda la luna così piena mio amore. Sono il fuoco di te! Tu sei la fiamma di me! La tua lupa.

Mignon

To my great love!

I love you! I love you! So much, so very much, so incredibly much! Oh, what a glorious love, what a marvelous thing when I think of all that has passed between me and you! Everything lives! You will love being here, my grey one. You and your She-Wolf will wander together. Our howl will reach as high as the moon. Look at the moon, so full, my love. I am the fire in you. You are the flame in me.

Mignon

6.

My Love:

Last night I had a beautiful dream: I was in a forest. It was still and quiet. A little bird flew around describing magic circles. Then two lights, like two dimly-veiled suns, shone through the forest. That was all: The little bird and the two suns. I awoke feeling the ecstasy of pure joy.

Mignon

7.

My Love:

There are droplets of water on the leaves and on the little spider webs, and they cry out: Rejoice with us! We are funny little ducks with feathers gleaming like emeralds: Rejoice with us! Watch us crash through the rainbow's shimmering veil: Rejoice with us!

I am in love with life! Never have I felt this way before. I walk in the precincts of the blessed ones! They hover around me, singing: Rejoice with us! I tremble to think that you too may understand this blessedness: Rejoice with us! Rejoice with us!

Mignon

8.

Teuerster Geliebter:

Ich vernahm tranen in deiner stimme und ein atemloser schmerz verzehrte mein herz. Heisse tranen weinend und ich fuhlte mich Im fluge aufschwingend uber die weite der welt zu deiner seite eilend.

We came together two years ago like wolves in a dark forest. Silently we watched one another. Quietly we understood. Wordlessly we united. This is what I love in you, this marvelous wolf side of your soul. The glance of the wanderer, seeing the whole world in a moment beyond time. Ich warte auf dich grauer wolf. . . T'aspetto. . . I'm waiting.

Mignon

Most Precious beloved:

I heard tears in your voice and breathless pain tore my heart. Weeping hot tears, I felt myself as if in flight, soaring over the entire breadth of the world, rushing to your side.

We came together two years ago like wolves in a dark forest. Silently we watched one another. Quietly we understood. Wordlessly we united. This is what I love in you, this marvelous wolf side of your soul. The glance of the wanderer, seeing the whole world in a moment beyond time. I am waiting for you, Grey Wolf, I am waiting, waiting.

Mignon



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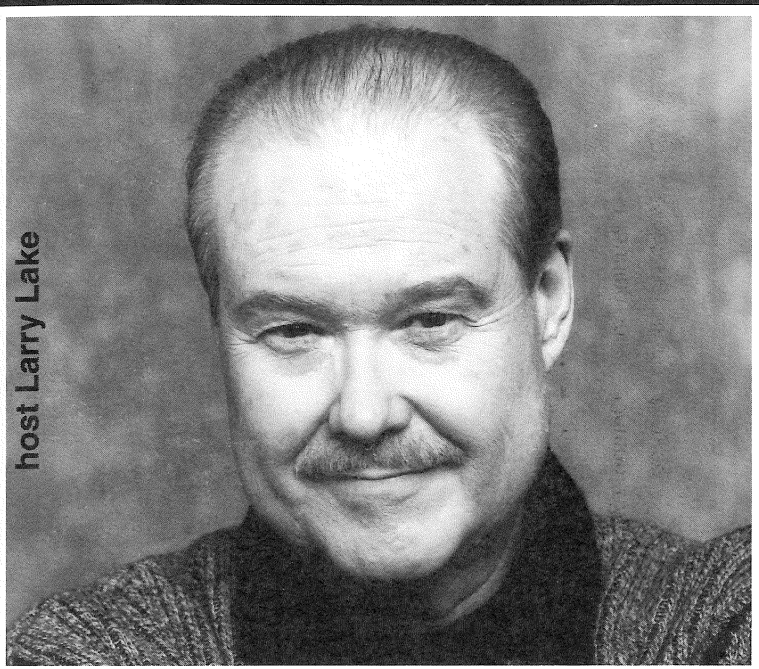
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